

Public Domain Songs

Part II

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Lead sheets for songs in the public domain in the USA and Germany are available for downloading from https://github.com/lfinston/Songlist/tree/main/lead_sheets.

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Chord Symbols Explained

C ^o	C alone, i.e., not a chord (C)
C	C major (C-E-G)
C ₄	C suspended 4 th (C-F-G)
C _{4- 3}	C suspended 4 th resolving to 3 rd (C-F-G – C-E-G)
C ₄₋ C ₃	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
C ⁶	C sixth (C-E-G-A)
C ₉	C add ninth (C-E-G-D)
C ₉ ⁶	C six-nine (C-E-G-A-D)
C _ø	C major without 5 th (C-E)
C [△]	C major 7 th (C-E-G-B)
C ₉ [△]	C major 7 th with added 9 th (C-E-G-B-D)
C ⁺	C augmented (C-E-G♯)
C ⁷	C dominant 7 th (C-E-G-B♭)
C ⁹	C dominant 9 th (C-E-G-B♭-D)
C ¹¹	C dominant 11 th (C-F-G-B♭-D)
C ¹³	C dominant 13 th (C-E-G-B♭-D-A)
C _{b9} ⁷	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C ⁷⁺	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
C _ø ⁹	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C ⁹⁺	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm [△]	C minor with major 7 th (C-E♭-G-B)
C [△]	C major 7 th (C-E-G-B)
Cm [△]	C minor with major 7 th (C-E♭-G-B)
C ^o	C diminished 7 th (C-E♭-G♭-B♭)
C ₇ ^o	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C ^ø	C half-diminished 7 th (C-E♭-G♭-B♭)

Five Foot Six, Eyes of Blue Lead Sheet

1

Handwritten musical score for "Five Foot Six, Eyes of Blue". The score consists of two staves of music, each with a key signature of one sharp (F#) and a time signature of common time (C). The music is divided into numbered measures, starting from 1 and ending at 34. The first staff begins with a C major chord (C, E, G) and continues through measures 1-17. Measures 18-22 show a transition with E7, D7, and Dm7 chords. Measures 23-27 continue with G7, Dm7, G9, G7+, and A7 chords. Measures 28-32 conclude with A7, D7, G7, C, Eb, Dm7, and G7 chords. The second staff begins with a C major chord (C, E, G) and continues through measures 33-34. Measure 33 includes a Bbb6 chord (B, D, F, B) and a C9 chord (C, E, G, B, D). Measure 34 includes a C9 chord (C, E, G, B, D).



4 Lob des hohen Verstands Lied & Lead Sheet 1

A handwritten musical score for a single melodic line (Lead Sheet). The score consists of 44 measures, numbered 1 through 44. The music is written on five staves, each with a different clef (Bass, Bass, Treble, Treble, Treble) and key signature. Measure 1 starts with a bass note followed by a treble note. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-7 continue this pattern. Measures 8-11 show a more complex rhythmic pattern with sixteenth notes. Measures 12-14 show eighth and sixteenth notes. Measures 15-17 show eighth and sixteenth notes. Measures 18-20 show eighth and sixteenth notes. Measures 21-23 show eighth and sixteenth notes. Measures 24-26 show eighth and sixteenth notes. Measures 27-29 show eighth and sixteenth notes. Measures 30-32 show eighth and sixteenth notes. Measures 33-35 show eighth and sixteenth notes. Measures 36-38 show eighth and sixteenth notes. Measures 39-41 show eighth and sixteenth notes. Measures 42-44 show eighth and sixteenth notes.

2
 4
 48 | C⁶ | 5 E^m | 49 A^m | E^m | 50 E^m | C | 51 C |
 52 | G⁷ | D^m | 53 C | 54 - | 55 - | 56 G^m |
 57 G^m | 58 G^m | 59 C^m | 60 E^b | F^m |
 61 B^b | C^m | 62 F^m | E^b | 63 A^b | D^b | ~~64 G A^b G A^b~~
 64 G A^b G A^b | 65 G C A^b G A^b G | 66 G F G C |
 67 E^m | 68 C | 69 C |
 70 G | 71 C | 72 C |
 73 C | 74 C | 75 C |
 76 C | 77 C | 78 G |
 79 G | 80 C | 81 E^b |
 82 D^b | 83 D^b | 84 E |
 85 F | 86 E F F | B^b

Lob des hohen Verstands Lead Sheet 2



Lob des hohen Verstands Lead Sheet 3

3

This image shows a handwritten musical score consisting of 12 staves of music. The music is written for a solo instrument, likely a guitar, using standard musical notation with stems and heads. The score includes various chords and time signatures, indicated by numbers and letters such as Am, Bm, G, F, C, E, Dm, G7, and Em. Some staves begin with a clef (G or F) and a key signature (e.g., 3 sharps). The music is numbered from 87 to 123. There are several instances of crossed-out or struck-through notation, particularly in the first few staves, suggesting revisions or discarded ideas.

2 Lob des hohen Verstands Lead Sheet

4

124 F[#]/A G⁷/B C = 125 F[#]/A G⁷/B C 126 C

127 C | 128 C | 129 C ||



Wer hat dies Liedlein erdacht? Lead Sheet

1

The musical score consists of two staves of handwritten music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures are numbered sequentially from 1 to 41. The music includes various note heads, rests, and dynamic markings. Chord symbols are placed above the notes, such as E♭/G, Fm7, Gm7, Ab, B♭7, Eb, B♭7, Gm, Am7, C7, and Fm7. Measures 29 through 32 are crossed out with a large X. Measures 27 and 28 are also crossed out. Measure 36 has a tempo marking of 7. Measure 37 has a tempo marking of 3. Measure 38 has a tempo marking of 7. Measure 39 has a tempo marking of 7. Measure 40 has a tempo marking of 7. Measure 41 has a tempo marking of 7.

3/8 Wer hat dies Liedlein erdacht? Lead Sheet [2]

42 E^b | 43 Cm 7 | 44 E^b 5/A E^b 5/B |
 45 Cm | 46 B^b 7 | 47 E^b 5 |
 48 G/B | 49 6 | 50 E^b |
 51 6 | 52 6 | 53 E^b/G |
 54 B^b | 55 E^b | 56 C^b/E^b |
 57 C^b | 58 G/G# | 59 C^b |
 60 Bm | 61 E^b 7/G# | 62 A |
 63 G^b 7 | 64 C^b | 65 C^b 7 | 66 G+ |
 67 C^b 7 | 68 E^b/G | 69 E^b/G |
 70 E^b/G | 71 E^b | 72 E^b/G | 73 E^b/G |
 74 A^b | 75 A^b | 76 E^b/G |



Wer hat dies Liedlein erdacht? Lead Sheet [3]

3/8

77 E♭ 78 A♭m⁷ 79 Cm/G 79 A♭m⁷ 79 Cm/G
 80 A♭m⁷ 81 A♭m⁷ 82 E♭/B♭
 83 E♭/G 84 E♭/B♭/A♭ 85 E♭ 86 E♭/B♭
 87 Cm 88 E♭/B♭/C♯ 89 Gm/D
 90 E⁰ 91 Fm 92 D⁰
 93 E♭ 94 E♭/B♭/A♭ 95 Cm 96 E♭/A
 97 E♭ 98 B♭⁷ E♭/B♭/A



C Durch die Wälder, durch die Auen Lead Sheet

Handwritten musical score for piano, first system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures ① through ④. Measure ① contains a melodic line with a bracket under it labeled "(ohne Text)". Measure ② features a bass line with a bracket labeled "Fm". Measure ③ shows a continuation of the melodic line. Measure ④ concludes with a melodic line and a bracket labeled "(mit Text)". Chords indicated include E♭, Fm, and B♭7.

Handwritten musical score for piano, second system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures ⑤ and ⑥. Measure ⑤ shows a melodic line. Measure ⑥ concludes with a melodic line and a bracket labeled "Fm/A♭". Chords indicated include E♭ and Fm/A♭.

Handwritten musical score for piano, third system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures ⑦, ⑧, and ⑨. Measure ⑦ shows a melodic line. Measure ⑧ concludes with a melodic line and a bracket labeled E♭. Measure ⑨ concludes with a melodic line and a bracket labeled B♭.

Handwritten musical score for piano, fourth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures ⑩, ⑪, ⑫, and ⑬. Measure ⑩ concludes with a melodic line and a bracket labeled Cm/E♭. Measure ⑪ concludes with a melodic line and a bracket labeled B♭/F. Measure ⑫ concludes with a melodic line and a bracket labeled F7/E♭. Measure ⑬ concludes with a melodic line and a bracket labeled B♭.

Handwritten musical score for piano, fifth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures ⑭ and ⑮. Measure ⑭ concludes with a melodic line and a bracket labeled Cm. Measure ⑮ concludes with a melodic line and a bracket labeled F7.

2

C Durch die Wälder, durch die Auen Lead Sheet

16 B^b
17 C^m
18 F⁷

Guru: unten
Guru taut

19 B^b
20 F^m
21 F^m

Guru.

22 Bb⁷
23 Bb⁷

24 Bb⁷
25 Eb

26 Ab
27 Bb⁷
28 Eb

29 Eb/Bb
30 Eb



3

C Durch die Wälder, durch die auen Lead Sheet

(31) A♭ Fm (32) B♭7

(33) B♭7 (34) E♭ (35) A♭/C

(36) E♭ (37) (38) Fm/A♭

(39) E♭ (40) E♭



Hello! Ma Baby Lead Sheet

C
Intro

F
bC

5 C7 C | 6 C7 F | 7 C | { { } |

8 Verse F F+ F6 F | 9 F6 |

10 F C+ | 11 C7 | 12 C7 |

13 C7 | 14 C7 | 15 F6 |

16 F6 | 17 F6 | 18 D7 |

19 Gm D7 Gm |

20 Bb C C+ | 21 F D+ |

22 G7 | 23 C C7 | 24 F | Refrain

25 F | 26 G7 | 27 G7 |

28 C7 | 29 C7 | 30 F E7 |

31 F F#o C7 | 32 F | 33 F |

C Hello! Ma Baby Lead Sheet

34 67 35 67 36 C7 37 C7

1. F 6m F6 C9 2. F

38 (6) 39 40



How 'Ya Gonna Keep 'Em Down On The Farm?

Words by
SAM M. LEWIS
and JOE YOUNG

(After They've Seen Paree)

Music by

WALTER DONALDSON

Allegro moderato

The musical score consists of ten staves of handwritten music. The first staff is for the piano, marked with dynamic 'f' and key changes between C major (C), F major (F), and G major (G). The second staff is for the voice, also marked with 'f' and key changes between Bb, C, F, and G. The lyrics begin with "Reu-ben, Reu-ben, I've been think-ing," followed by "Till Ready" and "dear; dear;". The third staff continues with "Now that all is peace-ful and calm," and "Once a farm-er, al-ways a jay," followed by "back on the farm;" and "stick to the hay;". The fourth staff includes "The boys will soon be And farm-ers al - ways" and "Mister Reu-ben, start-ed wink-ing, And slow - ly rubbed his chin;". The fifth staff continues with "Moth-er Reu-ben, I'm not fak-in; Tho' you may think it strange;" and ends with "He pulled his chair up close to moth - er, And he asked her with a grin:_____". The sixth staff concludes with "But wine and wom - en play the mis - chief,With a boy whos loose with change:_____". Chords are indicated above the notes, such as Cm, Dm, F7, Gm, Bb, C, F, and G.

How 'Ya Gonna Keep 'Em Down on the Farm?

CHORUS

Bb

C7 F7

F7

F7 + Gm/F Gm/Eb C7 F7

"How'ya gon-na keep 'em, down on the farm,— Af-ter they've seen Pa - ree?"

p-f

How'ya gon-na keep 'em, a - way from Broad-way; Jazz-in' a - roun', And paint-in' the town?

How'ya gon-na keep 'em, a - way from harm? That's a myster - y;

They'll never want to see a rake or plow,— Im - agine Reu-ben when he meets his pa,

And who the deuce can par-ley-vous a cow? Hell kiss his cheek and hol-ler "oo-la - la!"

How'ya gon-na keep 'em down on the farm,—

After they've seen Pa - ree?"

-ree?"

D.S.
F#7 Bb Gb7/F# Cm6
Cm7/Eb

34 I Wonder Who's Kissing Her Now Lead Sheet 11
Alto C G G G Em

A handwritten musical score for a guitar or bass part, consisting of ten staves of music. The score includes various chords and measures, with some measures crossed out. The staves are as follows:

- Staff 1: Intro (measures 1-4), Am, D7, G, G, G, G, Em.
- Staff 2: Verse (measures 5-12), G, G, G, G, G, G, G, G.
- Staff 3: Chords crossed out (measures 13-16).
- Staff 4: Chords crossed out (measures 17-20), A7, A7, B7.
- Staff 5: Chords crossed out (measures 21-24), Em, B7, Em, A7, D7, B7.
- Staff 6: Refrain (measures 25-28), G, G, G, G, G, G, G.
- Staff 7: Chords crossed out (measures 29-32), B7, C, E7/B.
- Staff 8: Chords crossed out (measures 33-37), Am, E7, A7, A7, A7.
- Staff 9: Chords crossed out (measures 38-41), A7, D7, D7, G.
- Staff 10: Chords crossed out (measures 42-49), G, G, G, B7, C, E7/B, Am.

100 years of Pop. Music, 1900, p. 144. © 1909. Words: Willoughby and
Frank Adams

„STAR“ - 12 Systeme Wz. ges. gesch.®

3
I Wonder Whiz Kissing Her Now Lead Sheet [2]

50 Am A7/C# 51 G 52 E7/A 53 Am

54 D7 55 G 56 D7 57 D7 58 G 59 G d.C.



I'm Forever Blowing Bubbles Lead Sheet

1

3
Verse Bb

The lead sheet consists of ten staves of handwritten musical notation for a single instrument. The key signature changes frequently, indicated by a 'Bb' or 'F' above each staff. The time signature is mostly common time (indicated by a '3'). The first staff begins with a measure of Bb followed by a dotted half note. The second staff starts with a Bb followed by a B°. The third staff begins with a F. The fourth staff starts with a F. The fifth staff begins with a Cm7. The sixth staff starts with a Cm7. The seventh staff begins with a F7. The eighth staff starts with a F7. The ninth staff begins with a F7. The tenth staff begins with a Bb. The eleventh staff begins with a Bb. The twelfth staff begins with a D7. The thirteenth staff begins with a D7. The fourteenth staff begins with a Gm. The fifteenth staff begins with a Bb. The sixteenth staff begins with a Bb. The seventeenth staff begins with a C7. The eighteenth staff begins with a Fm. The nineteenth staff begins with a F7. The twentieth staff begins with a Bb. The twenty-first staff begins with a Bbm6/Db. The twenty-second staff begins with a Bb. The twenty-third staff begins with a Bb. The twenty-fourth staff begins with a Bb. The twenty-fifth staff begins with a Bb. The twenty-sixth staff begins with a F7. The twenty-seventh staff begins with a Bb. The twenty-eighth staff begins with a Bb. The twenty-ninth staff begins with a Bb. The thirtieth staff begins with a Bb. The thirty-first staff begins with a Bb. The thirty-second staff begins with a Bb. The thirty-third staff begins with a Bb. The thirty-fourth staff begins with a Bb. The thirty-fifth staff begins with a Bb. The thirty-sixth staff begins with a Bb. The thirty-seventh staff begins with a C7. The thirty-eighth staff begins with a C7. The thirty-nine staff begins with a F7. The forty staff begins with a F7. The forty-one staff begins with a Bb. The forty-two staff begins with a Bb. The forty-three staff begins with a Bb. The forty-four staff begins with a Bb. The forty-five staff begins with a Gm. The forty-six staff begins with a Bb. The forty-seven staff begins with a Bb. The forty-eight staff begins with a Bb. The forty-nine staff begins with a Bb. The五十 staff begins with a F7. The fifty-one staff begins with a Bb. The fifty-two staff begins with a Bb. The fifty-three staff begins with a C7. The fifty-four staff begins with a Bb. The fifty-five staff begins with a Bb. The fifty-six staff begins with a Bb. The fifty-seven staff begins with a Bb. The fifty-eight staff begins with a Bb. The fifty-nine staff ends with 'D.C.' (Da Capo).

C (S.)

I'm Just Wild About Harry Lead Sheet

1

Vocal C 1 C/E F6 2 F6 A/E Dm7 3 C/G D#o C/E 4 C/E

5 Dm7 7 DΦ C/G 6 C/G 7 G7 C 8 C

9 C 10 C/E F6 11 F6 A/E DΦ 12 C/G D#o C/E 13 C/E

14 C/G 15 G7 C 16 C 17 G7 -

Refrain 17 C 18 C 19 Dm7 20 G7

21 G7 22 G7 23 CΔ 24 CΔ 25 CΔ

26 CΔ 27 Dm7 28 Dm7 DΦ 29 C/G 30 G7+

31 C 32 C 33 C 34 C 35 Dm7 36 G7 37 G7

38 G7 39 Am 40 Am 41 D7

42 D7 43 G7 44 A 45 C 46 F6 47 C 48 Fm6 49 C 50 F6

20



STAR

- 12 Systeme Wz. ges. gesch.

Words: Noble Sissle. Music: Eubie Blake
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C - It Had to be You Lead Sheet

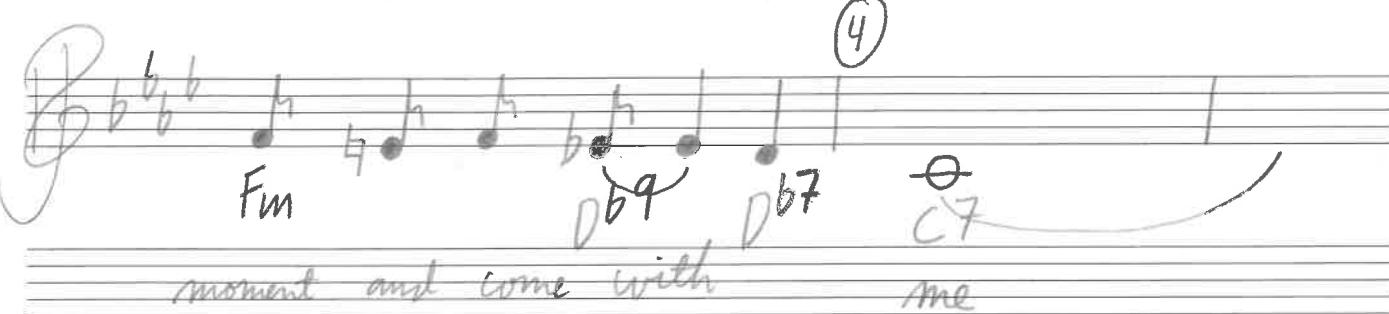
1

A handwritten musical score for a solo instrument, likely guitar, consisting of 12 staves of music. The score is written on five-line staff paper with a variety of time signatures and key changes. The first staff starts with a treble clef, a key signature of one sharp, and a tempo marking of 120 BPM. It includes measures 1 through 6, featuring chords such as G7, E7, and A7. The second staff begins with a key signature of one sharp and includes measures 7 through 11. The third staff starts with a key signature of two sharps and includes measures 12 through 16. The fourth staff begins with a key signature of one sharp and includes measures 17 through 21. The fifth staff starts with a key signature of one sharp and includes measures 22 through 26. The sixth staff begins with a key signature of one sharp and includes measures 27 through 31. The seventh staff starts with a key signature of one sharp and includes measures 32 through 36. The eighth staff begins with a key signature of one sharp and includes measures 37 through 41. The ninth staff begins with a key signature of one sharp and includes measures 42 through 46. The tenth staff begins with a key signature of one sharp and includes measures 47 through 51. The eleventh staff begins with a key signature of one sharp and includes measures 52 through 56. The twelfth staff begins with a key signature of one sharp and includes measures 57 through 61. The score features various performance markings, including slurs, grace notes, and dynamic markings like forte (f), piano (p), and sforzando (sf). Chords are labeled with Roman numerals and some are preceded by numbers (e.g., 1 G7, 2 E7, 3 A7, etc.). Measure numbers are indicated above the staff lines.

1 Verse & The Japanese Sandman Lead Sheet

①  Fm

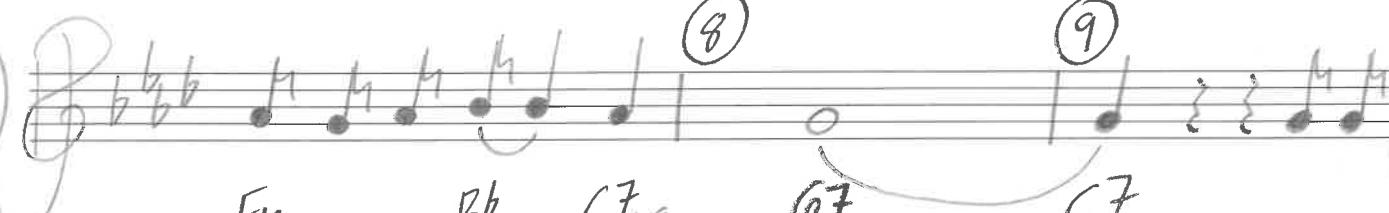
would you stretch imagination for the

③  C7

moment and come with
me

⑤  Fm

let us hasten to a nation lying

⑦  C7

over the western sea hide be-

⑩  Bbm7 Eb13

hind the cherry blossom bough a right that will please
your

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Refrain only in 100 years of Popular Music, 1900-1920 Ltd., London WC2
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(Renewed) WIX 2LR LD/

Encyclopedia of Jazz 'n' Blues, p. 116
Original Blue Verse "STAR" - 12 Systeme Wz. ges. gesch.
Words: Raymond B. Egan
Music: Richard A. Whiting

The Japanese Sandman Read Sheet

(12)  d.
Ab B^b^o C7
eyes,

(13)  - { h h |
There a

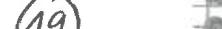
(14)  Fm B^b⁷
baby with a lady of pan singing lalla-

(15)  ja-
- - - - -

(16)  Fm B^b⁷ F7
tiers,

(17)  - { - - - - -

(18)  B^b C⁷⁺ C7 F
night wind breathes her right

(19)  - { - - - - -

(20)  F Refrain
(no text)

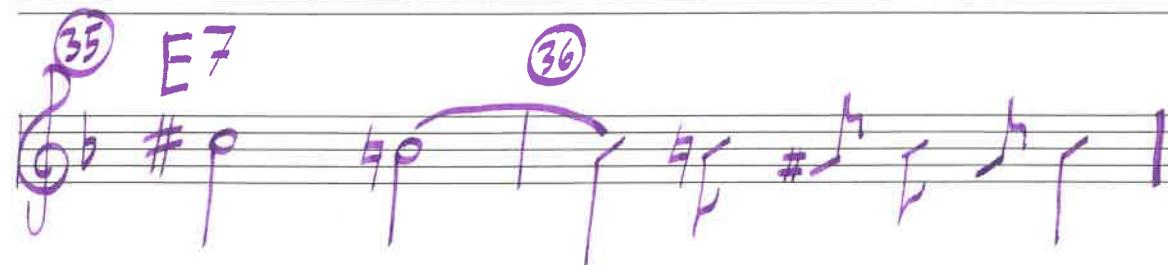
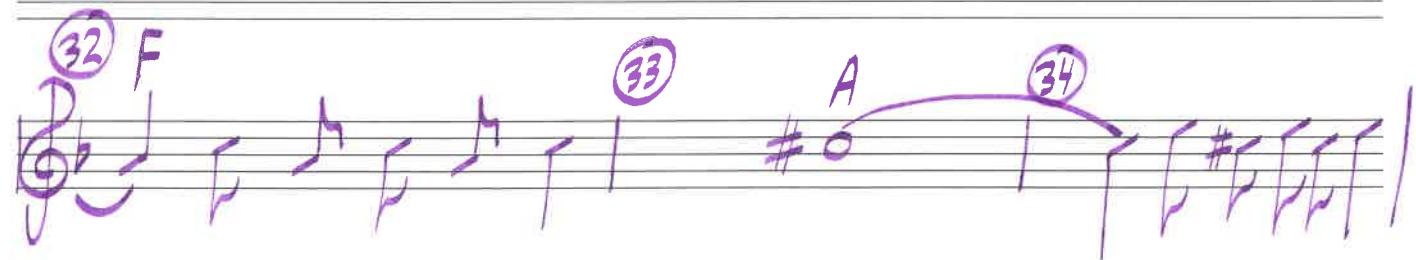
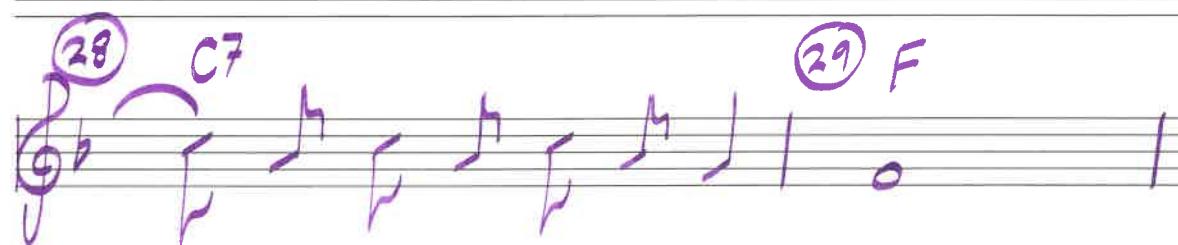
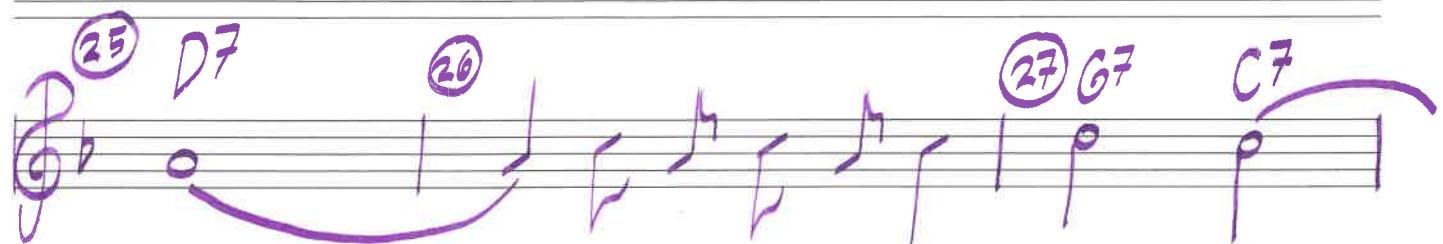
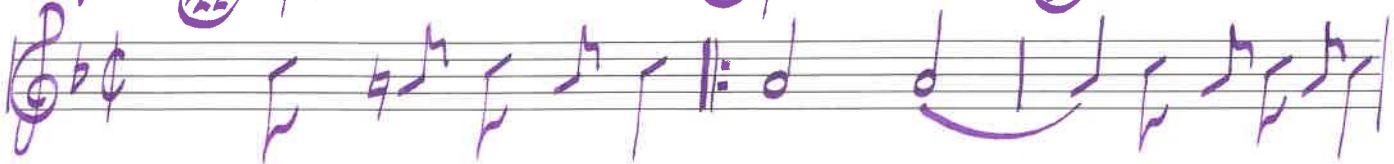
(21)  - { - - - - -

Original blue



3

Refrain (22) F⁶ The Japanese Sandman Lead Sheet (23) F (24)



The Japanese Sandman Lead Sheet

(4) (37) A A^b (38) G^m C

(39) F (40) F⁷ (41) B^b

(42) B^b (43) B^b_m (44) B^b_m

(45) G^m7 (46) C7 (47) F

(48) F (49) Dm B^b (50) G7 F

(51) F Dm^b (52) C7 (53) F

5

The Japanese Sandman Lead Sheet

(54) B^b C 12. Fm E^o

54 B^b C 12. Fm E^o

55 12. Fm E^o

(56) Fm B^b9 57 F 58 *



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can do so. This is fundamentally incompatible with the aim of
protecting users' freedom to change the software. The systematic
pattern of such abuse occurs in the area of products for individuals to
use, which is precisely where it is most unacceptable. Therefore, we
have designed this version of the GPL to prohibit the practice for those
products. If such problems arise substantially in other domains, we
stand ready to extend this provision to those domains in future versions
of the GPL, as needed to protect the freedom of users.

Finally, every program is threatened constantly by software patents.

States should not allow patents to restrict development and use of software on general-purpose computers, but in those that do, we wish to avoid the special danger that patents applied to a free program could make it effectively proprietary. To prevent this, the GPL assures that patents cannot be used to render the program non-free.

The precise terms and conditions for copying, distribution and modification follow.

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